CAPTAIN GEORGE'S

Penny Dreadful

TORONTO, APRIL 10, 1981 NUMBER 633

HIPPODROME

STARTS MONDAY

FROM LAUNDRESS TO DUCHESS

A Romantic Story of Napoleon's Court

Produced in Paris

GLORIA SWANSON in "Madame Sans Gene"

--- NOTE ---

At the world's premier showing of this picture April 17 in New York, the admission was $5. Regular Hipp. prices prevail.

The World's Sweetheart

Comes Back Again to Once More Prove Her Claim to the Title

MARY PICKFORD in LITTLE ANNIE ROONEY

a romping rollicking story with more laughs than you ever had in one sitting! It's full of glorious fun for grown-ups and children—and you'll be glad you saw it!

Our Mary

As you like her best—a broth of a brat ready to fight at the drop of the hat—and drop the hat!

POPULAR PRICES—CONTINUOUS

Next Week

Regent Entertainment

HIPPODROME

Starts Monday

Back in the Argentine! The setting of his first great picture "The Four Horsemen"

Rudolph Valentino

IN

REX BEACH'S "A SAINTED DEVIL"

Adapted from the story "ROPE'S END"

with NITA NALDI, HELEN D'ALGY, DAGMAR GODOWSKY, GEO. SIEGMAN

A WEEKLY REVIEW

1925

DON DAYNARD

OLD SERIALS NEVER DIE: I don't know whether you could call this good news for serial fans or not, but New York film distributor Leo A. Gutman has apparently purchased the rights to 52 Columbia serials and intends to release them in feature-film form. The reason I say this may not be good news is simply because, even in their original form, Columbia serials just don't stand up. It is possible to sit through one or even two chapters, but to sit through all 15 chapters at once can lead to serious brain damage. The odd Columbia serial -- The Secret Code, Wild Bill Hickok, The Phantom -- has a few interesting moments, but the rest of them, particularly the later ones written by George H. Plympton and directed by Spencer Bennet for Sam Katzman, are some of the worst things ever put on film. The plots were generally incoherent, the acting pretty awful and the production values poverty-row, so editing them into features won't help much. In fact, it usually makes things even more confusing. And I've never been quite able to figure out why serials, when they are cut into features, always seem to end up at 100 minutes.

Back in 1966 Republic released 26 features cut from some of their cliff-hangers and they came in at 100 minutes too. I guess on tv the station programmers can edit in 20 minutes of commercials, promos, plugs for Molly McCoy and Irv Weinstein and come up with a two-hour package. I guess that's it. Anyway, Gutman has announced 52 Columbia titles, excluding such things as the Superman serials (Superman '48, Atom Man vs Superman '50) and The Phantom. Columbia released 57 serials altogether, between 1937 and 1956. Gutman's titles include:

Batman, The Green Archer, The Shadow, The Spider's Web, The Lost Planet, Captain Video, Captain Midnight, Bruce Gentry, Terry and the Pirates, Blackhawk, Brenda Starr, Reporter; The Spider Returns, The Secret Code, The Great Adventures of Captain Kidd, Brick Bradford, The Vigilante, Valley of Vanishing Men, Jungle Jim, Batman and Robin, Adventures of Captain Africa, Mysterious Pilot, Holt of the Secret Service, Congo Bill, Chick Carter, Detective; Flying G-Men, The Desert Hawk, Son of the Guardsman, Son of Geronimo, The Monster and the Ape, Mysterious Island, The Iron Claw, The Sea Hound, White Eagle, Overland with Kit Carson, The Great Adventures of Wild Bill Hickok, Tex Granger, Pirates of the High Seas, King of the Congo, Hop Harrigan, Secret Agent X-9, Black Arrow, Who's Guilty, Jungle Menace, Adventures of Sir Galahad, Secret of Treasure Island -- that makes 45 by my count. Alert serial buffs will notice the title Secret Agent X-9; that was a Universal release -- in fact, they did it twice, in 1937 and 1945.

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P~D SCRAPBOOK

Give-Away Buttons In Pep Comic Series

DEVIATING FROM its off-season promotion of corn flakes in former years, the Kellogg Company of Canada Limited, London, Ont., is launching a campaign next week directed largely to the juvenile readers of comic strips. The new programme is two-fold in purpose —to promote larger sales of Pep, an established bran flakes product, and to stimulate interest in all Kellogg breakfast foods.

Advertising which breaks next week in metropolitan dailies and in the leading week-end papers will urge young readers to watch for buttons depicting the various comic strip characters, one of which is to be enclosed in each package of Kellogg's Pep.

This unusual promotion will be introduced to young Canadians via insertions in metropolitan dailies, like the one reproduced here, which will appear for the first four weeks of the campaign. In the week-end papers, too, Pep insertions dealing with the offer will appear in the comic sections, starting at the same time.

GEE.. SUPERMAN! WHERE DID YOU GET THE SWELL BUTTON?
THERE'S ONE FREE IN EVERY PACKAGE OF KELLOGG'S PEP. I'M GOING TO GET THE WHOLE SET OF 18
Save'em! Trade'em!
MOTHER— YOUR WHOLE FAMILY WILL GO FOR DELICIOUS PEP....
BREAKFAST MAKES THE DAY— PEP MAKES THE BREAKFAST
Made by Kellogg's in London Canada
Kellogg's
PEP
BETTER BRAN FLAKES

Window and store posters are being made available to dealers everywhere.

At a sales meeting of the Kellogg Company in Montreal this week, the promotion was brought to life for the firm's salesmen when life-sized reproductions of the buttons were paraded before them by page boys.

The Kellogg account is handled by the J. Walter Thompson Company Limited, Toronto.

Marketing, Jan. 11, 1947

DON DAYNARD continued

Missing from Gutman's news release are titles such as Perils of the Royal Mounted, Jack Armstrong, Cody of the Pony Express, Roar of the Iron Horse, Gunfighters of the Northwest, Riding with Buffalo Bill, Perils of the Wilderness and Blazing the Overland Trail. However, most of these came from the last years of Columbia serial production and are beyond belief, so don't worry because they didn't make it. And don't hold your breath waiting for these 100-minute serial/features to show up locally. There's a remote chance they'll show up on Buffalo 29 or 17, but for the most part, they won't be worth it.

PETE HARRIS

THANKS BUT NO THANKS: One review of The Final Conflict, the third and allegedly last film in the Damien cycle, describes it as "grisly" and goes on to say that it returns Damien "to his nauseating old tricks." Well, it's nice to be warned, but I wasn't planning to see the movie anyway. In fact, for what it's worth, I don't plan on seeing any more movies in which, strictly for the sake of jolting audiences, human beings become mere objects to be folded, punched, mutilated and/or spindled.

It would be difficult to pinpoint the first use of simulated but graphic mutilation on the screen -- there was, for example, a pre-World War I French comedy (?) in which a doctor temporarily removed a patient's limbs and head so he could operate more efficiently. And, over the decades since then, the depiction of brutish and sadistic behavior has escalated to the point where today absolutely nothing is left to the imagination.

Other areas of film-making have also been affected by this sorry quest for explicit mayhem. One benchmark was Sam Peckinpah's The Wild Bunch, with its slow-motion depiction of bullets striking human flesh. Since then, the technique has been done to death, if you'll pardon the expression. Further raising the level of callousness in moviegoers and TV viewers is the ongoing motorized mayhem infesting our screens in such films as The French Connection, Freebie and the Bean and Smokey and the Bandit.

But, it is the movies dealing with supernatural or alien forces which have forged far ahead of the more mundane techniques of westerns and crime films. Once again, it's difficult to pinpoint the first instance of graphic violence in horror films -- certainly the Hammer entries from the 1950s and 60s contributed greatly to the numbing of human sensitivity, and The Night of the Living Dead was definitely a milestone on the highway to total brutalization.

Each succeeding escalation in the depiction of graphic violence begets another, as moviemakers strive to hold their audience's attention. Every conceivable way of disposing of a human being -- by impalement, super-natural internal explosions, dismemberment, decapitation, and so on through the glossary -- is employed until the onlooker is benumbed to the point where a living human body -- male or female -- is merely an object, fit only for the grossest sort of experimentation in the cinematic chamber of horrors. There are, God knows, enough cases of mindless brutality in real life without the movies offering a handy, ongoing instructional course.

So, for what it's worth, this is one member of the movie audience who is dropping out. I've had it with gratuitous violence which is intended only to titillate an audience. There are, in real life, laws against committing indignities to dead bodies; there should be similar laws against committing indignities to live bodies, even if they're "only actors" and it's all supposed to be make-believe.